

GLOSSA note 1 music

## Clorinda e Tancredi

Loves scenes by Claudio Monteverdi (1567-1643)

1	Bel pastor dal cui bel guardo [FLM, LD]	5:36
2	Ed è pur dunque vero [FLM]	7:51
3	Eri già tutta mia [FLM]	3:15
4	Combattimento di Tancredi e Clorinda [LD, FLM, RP]	20:17
5	Voglio de vita uscir [FLM]	4:53
6-8	Lamento della ninfa [FLM, CORO]	7:43
9	Maledetto sia l'aspetto [FLM]	1:22
10	Se i languidi miei sguardi [LD]	7:34
11	Si dolce è il tormento [FLM]	3:23
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bonus track		
12	Giovanni Felice Sances (1690-1679): Usurpatore tiranno [FLM]	7:54

Francesca Lombardi Mazzulli, *soprano* [FLM]  
Luca Dordolo, *tenor* [LD]  
Riccardo Pisani, *tenor* [RP]    Davide Benetti, *bass*  
Cantar Lontano  
Marco Mencoboni, *harpisichord & direction*

Recorded in Pesaro (Bieve Vecchia di Gineseteto), Italy, on 9-12 November 2016.  
Engineered by Antonio Martino and Claudio Speranzini  
Produced by Antonio Martino

Executive producer: Carlos Clister  
Booklet essay by Pierre-Élie Mamou  
English – Français – Deutsch  
Design: Rosa Tendero  
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Total playing time: 69:42  
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RESIDENZE MARCHE ANCONA **cms** Ministero del bene e delle attività culturali e del turismo REGIONE MARCHE




# Clorinda e Tancredi

Claudio Monteverdi      Francesca Lombardi Mazzulli  
Luca Dordolo  
Cantar Lontano  
Marco Mencoboni



GLOSSA



<p><b>CLORINA E TANCREDI</b> <b>Love scenes by Claudio Monteverdi</b></p> <p>Francesca Lombardi Mazzulli – soprano Luca Dordolo – tenor Cantar Lontano Marco Mencoboni – harpsichord &amp; direction</p>	GCD 923512	PC: 01Q
	<p>1 CD</p> <p>2016</p>	

In *Clorinda e Tancredi*, a programme built around the vocal talents of soprano **Francesca Lombardi Mazzulli** and tenor **Luca Dordolo**, **Marco Mencoboni** and **Cantar Lontano** provide a powerful display of how, in his later secular works, Claudio Monteverdi made the music serve the word at its most intense. A sequence of madrigals – in the broadest sense of the definition of the form – is spearheaded by a dramatic interpretation of the *Combattimento di Tancredi e Clorinda* (with Riccardo Pisani as Testo, and Dordolo and Lombardi Mazzulli as the two named characters). Lombardi Mazzulli – who also appeared on Glossa’s recent *Alcina* of Francesca Caccini and *Silla* of Handel – takes centre stage for an impassioned rendition of the *Lamento della ninfa*, an *ostinato*-driven work nicely counterbalanced on this recording by a bonus track of Giovanni Felice Sances’ mesmerizing *Usurpatore tiranno*. Two of the other pieces chosen to represent the Baroque musical “shock of the new” for this recording prepared by the Monteverdi specialist Marco Mencoboni are *Ed è purdunque vero* (from the *Scherzi musicali*) and the *Lettera amorosa* (Settimo libro dei madrigali).

In his booklet essay for this new manifestation of Glossa’s abiding passion for the Seicento, Pierre-Élie Mamou offers an absorbing analysis of Monteverdi’s adoption of the *stile moderno*, especially in terms of how it clashed with the ideals of Giovanni Maria Artusi and how it was expressed so potently in the *Combattimento*.